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OUR TWENTY-FIFTH ANNIVERSARY

On Friday and Saturday, March 12 and 13, the spring meeting of the Association will be held at Boston and Cambridge. The program is being prepared to celebrate our Twenty-Fifth Anniversary.

On Friday afternoon, at 4 o'clock, a conference will be held at Cambridge, to be followed by a dinner at the Harvard Union.

On Saturday morning, at 9.30, sectional meetings will be held at the Prince School, Boston, followed by the general session at 11 in the Public Library Hall.

An anniversary luncheon, at which former officers are to speak, is being arranged.

Members planning to attend the dinner and luncheon are urged to reply promptly on the postal cards which will be sent later.

THE ENGLISH TEACHER'S LABORATORY EQUIPMENT

ALICE W. BURCHARD

Wilmette, Illinois

In this age of specialization are we prone to put too much emphasis upon any one of the following things: subject-matter, method, equipment, as if any one of these things were an end in itself? Teachers cannot agree on selections from American or English literature which will best suit the needs of high school boys and girls, and yet two schools with a widely different selection of English classics in their courses of study may well turn out pupils equally well fitted to do

excellent work in college English. In the same way, the question of the method of presenting subject-matter will always be a vital one; and, likewise, the nature and amount of equipment necessary for each department.

School boards sometimes question teachers' demands for better equipment, and well they may, unless those making the demands remember that back of the equipment is the teacher; that without a teacher who has a live interest in her subject, a love for boys and girls, and a compelling personality, the equipment is of little avail. I have in mind two neighboring high schools that illustrate my point. One of these schools has been unfortunate in having a growing community so congested in the old buildings that for lack of space this school has not been able to equip laboratories and libraries to compare favorably with those of her sister schools; yet better than most schools she has succeeded in creating an atmosphere of study and in maintaining a scholarship to be envied by most institutions of learning. In contrast, the other high school is ideally situated, possessing spacious grounds, beautiful buildings, and expensive equipment; but somehow this school has not succeeded in inspiring pupils with the love for work that produces scholarships. Whether the fault lies with the character of the principal, with his staff, with the class of young people who live in the community, or with their parents, it is hard to determine. The fact remains that the ill-equipped school obtains better results in scholarship than the one that has all the material advantages.

When, therefore, I discuss the importance of equipment in the English department, I do so with hesitation, realizing that some of the best teachers I have ever known have been handicapped because of lack of materials, and that others will never be good teachers, no matter what advantages the school may offer to make the work attractive. However, in these times when there are diversions like the "movies," the radio, a flood of vapid fiction, and over-emphasized athletics to distract the pupils' minds from cultural studies, it is imperative that we should use every means, direct or indirect, to awaken an interest in literature and composition; and surely well selected equipment is one of the means of so doing.

I

The first thing for us to consider in the selection of equipment is a suitable classroom. This should serve as a laboratory as well as a recitation hall. During the three or four periods of the day when classes are not being held in this room, it should be open to students who may come there to confer with the teacher about their theme work, or to prepare some of their assignments under the supervision of the instructor, or to browse among periodicals, reference books, recent books of essays, fiction, poetry, or drama. Therefore it is necessary that the room be of ample size to provide cases and tables for books and magazines, as well as desks or chairs necessary for classroom work. The ideal arrangement of seats is, I believe, in the form of a circle, so that each pupil may look into the faces of the others. Of course, this arrangement necessitates movable chairs, but they can be provided with book-rests which will serve as desks. Tables or desks furnished with ink can be placed in other parts of the room for the use of the pupils during laboratory periods.

No little care should be given to the selection of pictures, for the room must present an attractive appearance, as well as furnish the students with interesting material to stimulate a love for literature. As far as possible, the pictures should bear more or less on the classics read; for example, if a class studying *The Idylls of the King* assembles in this room, nothing would be more fitting than Watts's *Galahad*, or if *Ivanhoe* or *The Lady of the Lake* is studied here, pictures of Scott, Abbotsford, and Melrose Abbey might be clustered in a small group. No picture has aroused more interest and comment in my senior classes than a seven-foot procession of the Canterbury Pilgrims headed in the direction of Canterbury Cathedral, which is pictured on an adjacent wall. A copy of Reynolds's *Mrs. Siddons* makes a strong appeal to classes studying Shakespeare. Similar interest is shown in a colored print representing Shakespeare and Jonson playing a game of chess. Such colored prints may be obtained from art magazines, and framed at a small expense. Among such prints I have found one of Dr. Johnson sipping a "dish" of tea, one of *Ye Olde Cheshire Cheese*, a picture of Sir Lavaine

and Sir Torre bearing the dead Elaine to the barge that was to carry her to Camelot, and scenes from Oxford and Cambridge. The teacher who has had the good fortune to travel abroad has doubtless collected colored post-card pictures which can be easily mounted on brown cardboard cut to a size suitable for holding four or six cards. Mounted in this fashion, the pictures are in a convenient form for passing around the class. My cards collected in the English Lake district have been particularly stimulating to the study of Wordsworth, Coleridge, and Ruskin; and others procured in Edinburgh, Stirling, and the Trossachs, to the younger students, who, though at first they cherished a dislike for Scott, were soon converted into enthusiastic admirers of that author, to the extent that several volunteered to read an abridged edition of Lockhart's *Life of Scott*, and pronounced it interesting. The teacher who has not had the opportunity to travel extensively can procure inexpensive pictures by writing to The Thompson Publishing Co., Syracuse, New York.

On one occasion, after having demanded of a freshman group a careful study of Irving's *Westminster Abbey*, and having aroused considerable interest with the aid of some dozen small pictures of that great church, I felt amply rewarded, for during the following summer I received a letter from a fifteen-year-old boy who had worked his way across the ocean on a cattle-steamer, and it read to this effect:

"I see now why we studied about this wonderful building. I actually feel quite at home here, and while wandering about the chapels and down the long nave, I appreciate its greatness all the more because of Irving and the pictures we had in the classroom."

Other useful devices for furnishing a background for the literature studied are the usual maps of Europe, England, and America, supplemented by outline maps, such as those used in history classes, to be filled in by the students. A map of London in Queen Elizabeth's time and one of that city as it is today are also valuable, as well as the charts of English and American literature, made by Nelson Lewis Greene of Princeton, New Jersey.

II

The most material aid to the teaching of English is a good library. It is chiefly during the high school age that a youth's social and moral judgments are determined, and, unfortunately, by influences over which the school has no control, such as moving pictures. Now, since the "movies" are inclined to destroy a taste for reading, and since the photo-plays have not yet reached high ethical standards, it is the duty of the secondary schools, more than ever before, to encourage habits of reading and to create a taste for good literature.

But it is not the purpose of this paper to discuss the equipment of a school library. We take it for granted that no good school today is without a library. That the library be adequate to meet the needs of the various departments is what the teachers and the patrons of every school should demand. However, it will not be amiss to say here a few words about the help that the student and the teacher should receive from this source. The teacher should consider the library as a part of his working apparatus and refer the pupils to it freely. The student should not only find there books for his home reading, and helps for preparing his daily lesson, but also current magazines of a high order and a wide range. But to direct more particularly the student's habits along lines that will especially help his English work, the classroom should be provided with cases containing reference books and other material helpful both to the pupil and to the teacher. A few books that will prove valuable have been listed at the end of this article. Although this is by no means a comprehensive list, but merely suggestive, it is hoped it may prove helpful to other teachers.

Special emphasis should be put on encouraging the pupil to read modern poetry and drama. I doubt whether the same amount of encouragement is necessary in the case of fiction. But if we are to get our pupils to appreciate the great poets, we must first overcome a possible preconceived dislike for poetry. This will best be done by reading aloud in class such poems as Noyes's *The Highwayman* and *The Barrel-Organ*, and Masfield's *The Dauber* and *Salt Sea Ballads*.

I have failed to see the boy or girl who was not fascinated by these poems. For that reason I should put before the students a good supply of the poetry of Kipling, Masfield, Noyes, Vachel Lindsay, and other modern poets. A book that every teacher will want to give to her pupils is *It Can Be Done*, edited by George Adams and consisting of poems especially suitable for boys and girls. It is not enough that these books are to be found on the shelves of the school library; they must be *visible*, and put on tables in the English Room where they will be noticed and read.

The same thing is true of the drama. Much interest may be aroused in the study of the drama by putting before the young people plays by Barrie, Lady Gregory, and Dunsany. In every junior or senior class there will be two or three students who will gladly attempt writing one-act plays modeled after some of these just mentioned or after Baker's *Plays of the 47 Workshop*. For the benefit of those who wish to do creative work as well as for the advanced classes studying the drama, it will be necessary to give some attention to the technique of the drama, and for that study such books as Archer's *Play-Making* will be helpful.

III

In order to encourage further the pupils to use the English Room as a reading-room, there should be a good supply of current weekly and monthly periodicals, although they will doubtless duplicate those found in the library. *The Independent*, *The Outlook*, *The Literary Digest*, and *The New Republic* will suggest subjects to write upon and will furnish material for oral themes and debates. *The Atlantic Monthly*, while it will not be read by many of the pupils, may, under the wise guidance of the teacher, be read with enjoyment by some of the more mature seniors. *The National Geographic Magazine* should by no means be missing; the wealth of wonderful pictures will stimulate the pupil's imagination and create a desire to see and to read about the wonders of the world. *The Review of Reviews* and *The World's Work* will also be helpful to those studying exposition.

And let us not forget the daily newspaper. In most high school English courses some time is devoted to the study of

journalism, and in this connection practice given in writing news stories and editorials. *The Springfield Republican*, *The Boston Transcript* and *The Christian Science Monitor*, being as far removed from yellow journalism as any papers we can find, will serve as helpful models.

Since most teachers have worked out devices for putting magazines and newspapers to practical use in the classroom in connection with the study of exposition, argumentation, oral composition, and theme-writing, I shall not discuss that subject here, except to say that much interest may be brought into a recitation by the skilful use of periodicals.

In case there are not sufficient funds to equip each English room with the reading matter here suggested—and I dare say few high schools can enjoy such a luxury—there should be a large room exclusively devoted to the needs of the English department. It should have bookcases and tables to take care of the reading material, dictionaries, and so forth. At one end of this common room there should be a small stage for the use of the classes studying the drama. At the University High School of Chicago such a stage has been built in one of the larger classrooms, where senior English classes studying the drama assemble. In this high school one semester of senior English is elective, and a large number of the students choose a course in the reading and interpretation of modern drama. On one occasion when visiting that school, I spent a forty-five-minute period in the drama class. The first part of the period was taken up with a class recitation and the latter part with a rehearsal of a one-act play that the pupils were working upon. Three different plays were being studied with a view to staging them, and each pupil had been assigned a role, in most cases the same role having been assigned to three different persons, in order to create lively competition. Eventually, I am told, the plays were performed before a small audience. The stage was fully equipped with lights, simple but artistic backgrounds made by the students, and necessary stage properties, in keeping with the Stuart-Walker idea of stage-setting. I have forgotten just what play was being rehearsed on that particular day, but I was told that *The Riders to the Sea*, *The Rising of the Moon*, *The Golden Doom*, and *The Old Lady Shows Her Medals*

had been presented. Certainly the work I saw was admirably done.

Now such a stage could be made and equipped at a small expense, and could be valuable to all classes studying interpretative reading, public speaking and debating, as well as the drama. Surely it would bring new enthusiasm into any English department and restore many a class suffering from coma to a lively, healthy state. Imagine the vividness given to the scene depicting the rehearsal of the workingmen's play in *A Midsummer Night's Dream*, the banquet scene in *Macbeth*, and the hovel scene in *King Lear*. Don't we expect too much of the pupil's powers of visualization from merely studying the printed page? Upon my taking classes to see *Hamlet* or *Macbeth* the students have remarked upon seeing so much that they never knew was in the play. Hence, if we are going to do any intelligent studying of the drama, a stage is indispensable.

IV

Another device to help in the study of English is the phonograph. The following records are especially recommended: *Antony's Funeral Oration*, the recitation of *The Seven Ages of Man*, the mad scene from *Hamlet*; such songs from Shakespeare as *There Was a Lover and His Lass*, *Hark, hark the Lark*, *What Shall He Have Who Killed the Deer*, *Under the Greenwood Tree*; and Burns's songs, particularly *Flower Gently Sweet Afton*, *Scots Wha Hae wi' Wallace Bled*, *My Luve is Like a Red Red Rose*, and *Auld Lang Syne*. The phonograph cannot be overestimated for its aid in oral expression and domestic reading.

A machine that will be a useful supplement to the phonograph is the dictaphone, which is invaluable to the teacher of oral English. The student who has talked into the machine is readily convinced of his defective enunciation, poor intonation, and faulty phrasing. A good speaker reads or speaks into his machine first, and is then followed by the pupil, who is striving for better enunciation, correct placing of tones, and expression. The contrast at first is marked, but after repeated attempts on the part of the pupil, he is conscious of his improvement. No teacher of oral English should be without this aid.

The common English room in which these machines should be kept ought to be provided also with a lantern of some sort (there are many different kinds) both for slides and the projection of postcards or other pictures to be thrown upon a screen. At least twice a month an English teacher would find it profitable to throw upon the screen pictures of the authors studied, their homes and haunts, views of natural scenery, and historic places that are a valuable background for the study of literature. I remember my first real interest in the *man* Wordsworth was aroused by a screen picture of Rydal Mount with its beautiful garden approached from the terrace above by a flight of moss-covered stone steps. I then and there resolved that I should see Rydal Mount and other spots in the Lake Country dear to Wordsworth. Perhaps I may be pardoned for saying here that I did see those scenes, and even gained permission (after a request that was bold, I afterwards learned) from the descendants of the poet to walk down the hallowed steps into the cherished garden.

Another way in which the screen may be serviceable is in reproducing faulty sentences taken from the students' themes. By this means the instructor is saved the time required for copying them on the board. The class can discuss and correct the errors while they are being thrown on the screen. For this purpose glass slides on which one may write with acid are provided by the lantern companies.

So we hope that with the assistance of these modern inventions we may make English more practical and vital to our pupils. Let us not rest easy until we make our school boards realize that such materials are not merely helpful but invaluable.

Some mechanical devices to make the work run smoothly for the teacher it may not be amiss to mention here. First, a cabinet for filing themes I find to be necessary, if we are going to hold conferences with the pupils in regard to their theme-work. A pigeonhole should be reserved for the themes of each student, so that they may be referred to without delay. This system of filing helps the checking up of revised themes, and affords an easy way of observing the writer's improvement.

Then, of course, we all know the various uses to which the card catalogue can be put. The way it has proved the most helpful in our English department is in recording the names of the books read by each student outside of class. In order that the pupil may be induced to read the amount required for the semester, we have given a certain number of points for each book read and reported on, weighing the books that require more careful reading or that are better literature. For example, Churchill's *The Crisis* is given but four points, while any one of Hawthorne's novels is, given seven, George Eliot's books, eight each, and *Les Misérables* ten points. In the freshman year sixteen points are required for one semester, in the sophomore year eighteen points, in the junior twenty points, and in the senior year twenty-four points. Therefore it is necessary, not only that each teacher keep a record of what every pupil reads during the semester, but that the record is filed where the succeeding teacher may consult it. This helps every English instructor to guide the student's choice of books and to see that there is no duplication of the books the pupil reports on during his high school course. Another way in which the card catalogue may be used to advantage is in recording each pupil's particular difficulties in composition, and noting his improvement. These references will prove valuable to theme-writing.

No English department should be without a hectograph, or, better still, an Edison rotary mimeograph, for making copies of themes to be discussed in class, for outlines, review questions, and copies of poems to be studied or memorized.

Some material which is bound to secure good results in the teaching of rhetoric and composition is Davis's *Practical Exercises*, consisting of a tablet of about one hundred sheets to be torn out by the pupil and filled in according to printed directions. There are exercises in spelling, punctuation, grammar, and sentence and paragraph structure, as well as forms for writing business letters. I do not hesitate to recommend this highly, as it presents more attractive material than the average text-book. Furthermore, the pupils seem to like such specific assignments as are made here. A book that may be used advantageously to supplement these exercises and one which contains in a nutshell the elements

of composition is Greever and Jones's *Century Handbook*. It provides also a system for theme-correcting, by using numbers to refer to certain rules of grammar and rhetoric, thus forcing the student to become familiar with these rules.

Much is being said these days about systems of grading themes in order to secure greater uniformity of grading. Perhaps the Hillegas scale is the best known and most used. The Harvard-Newton scale designed primarily for use in the grades, may be used to advantage in the lower grades of the high school.

From what has been suggested in this paper it will be noticed that I have interpreted the term "equipment" very broadly, for I believe that anything in the way of material, mechanical or literary, that aids in the teaching and the studying of English should be considered as equipment. I have said, however, almost nothing about texts for classroom use. That would require the writing of a separate paper, for nowadays the curricula of secondary schools are so varied that hardly any two schools attempt to offer the same courses in English. So I have discussed merely the background helpful to daily work.

It will be obvious to my readers, furthermore, that few school boards will see fit to equip each school with all the materials here suggested. However, when we consider what strides have been made during the past twenty years in equipping schools with better science laboratories and gymnasium apparatus, it seems reasonable to suppose that, if English teachers are as insistent as the science and gymnasium teachers have been in demanding materials for the better performing of their work, we shall not have long to wait. In the meantime, let us do our part in using what equipment we can procure to such good advantage that the school boards will be gradually educated up to the idea that money spent judiciously for equipment means a gain in education.

As I said at the beginning of my paper, equipment is never a substitute for poor teaching; but surely it should improve good teaching, first, by making it possible to appeal to a student through his senses, and thereby stimulating interest, and, secondly, by providing mechanical means to lessen the drudgery of teaching, so that the teacher may be

encouraged to give more of herself and less of the textbooks to her pupils. Literature and composition cannot be taught wholly through the printed page of the textbook, for, like art and music, they have their roots in life itself.

REFERENCE BOOKS

- Appleton's Cyclopedia of American Biography*
 Bartlett, John *Familiar Quotations*
 Bates, Herbert *English Literature*
 Brewer, E. B. *Dictionary of Phrase and Fable*
 Chambers, Robert
 Chamber's Cyclopedia of English Literature
 Crabb, George H. *English Synonyms*
 Gayley, C. M.
 Classic Myths in English Literature and in Art
 Gayley, C. M., and Scott, F. N.
 Methods and Materials of Literary Criticism
 Gayley, C. M.
 The Development of Literary Studies during the Nineteenth Century
Harper's Encyclopedia of the United States
 Hoyt, J. K. *Cyclopedia of Practical Quotations*
Lippincott's Gazetteer
 Long, William J. *American Literature*
 Long, William J. *English Literature*
 Manly, J. M., and Rickert, E.
 Contemporary American Literature
 Manly, J. M., and Rickert, E.
 Contemporary British Literature
 Manly, J. M., and Rickert E. *The Writer's Index*
 Mawson, C. O. S. *Roget's International Thesaurus*
 Mawson, C. O. S., and Whiting, K. A.
 Roget's Treasury of Words
 Pancoast, Henry S.
 An Introduction to American Literature
 Pancoast, Henry S.
 An Introduction to English Literature
 Phyfe, W. H. P.
 Ten Thousand Words Often Mispronounced

- Smith, Charles J. *Synonyms Discriminated*
 Taine, H. A. *History of English Literature*
 The American Men-of-letters Series
The Cambridge History of American Literature
The Cambridge History of English Literature
The Cambridge Modern History Atlas
The Century Cyclopaedia of Names
The Century Dictionary
The Dictionary of National Biography
The Encyclopedia Americana
The Encyclopedia Britannica
 The English Men-of-letters Series
The Holy Bible (King James version)
The New International Year Book
The New International Encyclopedia
The Readers' Guide to Periodical Literature
The Standard Dictionary
Webster's International Dictionary
 Wheeler, W. A., and Wheeler, C. I. *Familiar Allusions*
Who's Who in America
Who's Who in England

SHORT STORIES

- Ashmun, Margaret *Modern Short Stories*
 Cody, Sherwin. *The World's Greatest Short Stories*
 Cross, Ethan Allen
 The Short Story: A Technical and Literary Study
 Davis and Getchell *Stories of the Day's Work*
 DeBerard, Frederick E. *Classic Tales by Famous Authors*
 Heydrick, B. A. *Americans All*
 Jessup, Alexander... *Representative American Short Stories*
 Laselle, Mary A. *The Joy in Work*
 Law, Frederick H. *Modern Short Stories*
 Mabie, Hamilton W., and Strachey, Lionel.
 Little Masterpieces of Fiction
 Matthews, Brander. *The Short Story*
 Maxcy, Carroll L. *Representative Narratives*
 Milford, H. S. *Selected English Short Stories*
 Nettleton, George H. *Specimens of the Short Story*
 Patten, William. *Great Short Stories*

Pence, R. W. *Short Stories by Present-Day Authors*
 Pittenger, L. A. *A Collection of Short Stories*
 Royster, James F. *American Short Stories*
 Thomas, C. S.

Atlantic Narratives (First and Second Series)

Williams, Blanche C. *A Book of Short Stories*

Yearly editions of stories collected from magazines:

O'Brien, Edward J.

The Best Short Stories of 1915, 1916, etc.

The Society of Arts and Sciences.

O. Henry Memorial Award Prize Stories of 1919, 1920, etc.

ESSAYS

Beerbohm, Max *And Even Now*

Belloc, Hilaire *On Nothing; On Everything*

Bennett, Arnold. *Things That Have Interested Me*

Benson, A. C. *From A College Window*

Bowman, James C. *Essays for College English*

Bronson, W. C. *English Essays*

Calvert George H. *Essays Aesthetica*

Chesterton, Gilbert K. *Tremendous Trifles*

Conrad, Joseph *Notes on Life and Letters*

Cooke, Robert Grier *Casual Essays of The Sun*

Crothers, Samuel

The Pardoner's Wallet; The Gentle Reader

Eaton, Walter Prichard. *Barn Doors and Byways*

Heydrick, B. A. *Types of the Essay*

Matthews, Brander. *The Oxford Book of American Essays*

Morley, Christopher D. *Modern Essays*

Pence, R. W. *Essays by Present-Day Writers*

Pritchard, F. H. *Essays of Today*

Rhys, Ernest *A Century of English Essays*

Rhys, Ernest, *Modern English Essays*

Roe, F. M., and Elliott, G. R. *English Prose*

Ruskin, John *Selections and Essays*

Sedgwick, Ellery *Atlantic Classics* (First and Second Series)

Stevenson, R. L. *Essays in the Art of Writing*

Tanner, William M. *Essays and Essay-Writing*

The Bookman Anthology of Essays

Winchester, C. T. *A Book of English Essays*

(To be continued)